

**Modified Enlarged 18 pt**

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS**

**Wednesday 19 January 2022 – Afternoon**

**Level 3 Cambridge Technical in Digital Media**

**05875**

**Unit 25: Research for product development**

**Time allowed: 2 hours plus your additional time allowance**

**You must have:  
your copy of the Pre-release**

**Please write clearly in black ink.**

**Centre  
number**

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**Candidate  
number**

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**First name(s)**

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**Last name**

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**Date of  
birth**

D	D	M	M	Y	Y	Y	Y
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**READ INSTRUCTIONS OVERLEAF**

## **INSTRUCTIONS**

**Use black ink.**

**Write your answer to each question in the space provided. If you need extra space used the lined pages at the end of this booklet. The question numbers must be clearly shown.**

**Answer ALL the questions.**

## **INFORMATION**

**The total mark for this paper is 80.**

**The marks for each question are shown in brackets [ ].**

**Quality of extended response will be assessed in questions marked with an asterisk (\*).**

## **ADVICE**

**Read each question carefully before you start your answer.**

**Answer ALL the questions.**

- 1 (a) (i) Identify FOUR types of content that public service radio broadcasts.**

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

4 \_\_\_\_\_

**[4]**

- (ii) Identify and explain TWO ways that public service digital radio might target different audiences.**

**Use your research findings to support your answer.**

1 \_\_\_\_\_

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2 \_\_\_\_\_

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**[6]**

- (b) (i) Identify TWO PRIMARY sources that you could use to research the presenting style of radio presenters hosting music programmes targeting 16–30 year olds.

Explain why each source would be useful to you.

1

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2

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**5**

- (ii) Identify ONE way that you could ensure primary research findings are valid.**

**Use your research or experience to support your answer.**

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**[3]**

- 2 (a) Identify THREE elements that might be included in a proposal for a flagship breakfast programme on Universal Zest Radio.**

**1** \_\_\_\_\_

**2** \_\_\_\_\_

**3** \_\_\_\_\_

**[3]**

- (b) Identify and explain TWO advantages of using a call sheet before creating a radio programme featuring a live interview with a famous pop artist.**

**1** \_\_\_\_\_

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**2** \_\_\_\_\_

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**[6]**

- 3 Identify THREE appropriate sources of information that Zest Radio could use to learn about the online video streaming process.**

**Explain why you think each is suitable based on your research or experience.**

**1**

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**2**

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**3**

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- 4 Identify and explain TWO ways that Zest Radio can achieve synergy using their different content distribution methods.**

**Use your research or experience to support your answers.**

**1**

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**2**

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- 5 (a) Zest Radio want to collect feedback on their proposed content from the target audience.**

**Identify TWO sources that Zest Radio can use to gather QUALITATIVE audience feedback.**

**Explain why each source is suitable.**

**Use your research or experience to support your answer.**

**1**

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**2**

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**[6]**

**(b) Identify and explain TWO appropriate methods of advertising that Zest Radio could use.**

**Use your research or experience to support your answer.**

**1**

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**2**

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**[4]**

- 6 (a) Identify and explain TWO regulatory codes of practice that Zest Radio would need to consider when broadcasting content.**

**1**

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**2**

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**[6]**

- (b) Identify and explain TWO legal constraints that Zest Radio will need to consider before they broadcast their radio shows.

Use your research or experience to support your answer.

1

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2

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[4]

**7\* Zest Radio need to develop a marketing campaign to make audiences aware of how to access the radio broadcasts, video streaming, vlogs and podcasts.**

**Identify FOUR creative marketing methods that Zest Radio could use in their marketing campaign.**

**Explain why you think each method would be effective.**

**Justify your answers by referring to your research. [20]**

1

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

# 2

3

[illegible]

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